

G. BIZET
CHORAL FANTASIA
FROM CARMEN

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Choral Fantasia from Carmen


For Mixed Voices

Bizet-Page

Oliver Ditson Company

Boston





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FOR MIXED VOICES

CHORAL FANTASIA

FROM

CARMEN

BY

GEORGES BIZET

ARRANGED BY

N. CLIFFORD PAGE

.30

Boston: OLIVER DITSON COMPANY

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CARMEN

Selection for Chorus of Mixed Voices

GEORGES BIZET

Arranged by N. Clifford Page

English text by Charles Fonteyn Manney

Allegretto (♩ = 100)

TENOR

Unison) leggieramente

BASS

p Mov-ing ev - er, Qui-et nev - er,

VOICE

PIANO

Is the throng, in the square;

Droll are the sights that we see there! Droll are the sights that we see there!

Droll are the sights!

Unis. pp

Droll are the sights! ————— Droll are the sights that we see

Orchestra parts may be rented of the publishers.

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there! Droll are the sights! Droll are the sights!

p *cresc.*

Red. *** *Red.* *cresc.*

Droll are the sights! Droll are the sights!

f *1* *p*

By the door of the guard house

f *p*

laz-ing, To kill time we try, We smoke and joke the while we're

f *p*

gaz-ing At the pass - ers - by. sights!

D.S. *2* *f* *ff*

Allegro (♩ = 112)

p Trumpet

SOPRANO *f Quasi staccato*

With the guard to du - ty far - ing, For - ward march - ing
Head well up and march - ing stead - y, Like young sol - diers

mf

(2d time Left right spoken)

here we are! — Blow, trum - pets, mer - ri - ly blar - ing! Ta ra ta ta ta ra ta ta.
keep - ing line, — Eyes true, a - lert and read - y, Left right our pace is fine!

cresc. *f*

mf ALTO

SOPRANO

Head well up and march - ing stead - y, Like young sol - diers keep - ing line, With eyes true, a -

p *mf*

*spoken**p**cresc. molto*

lert and read - y, Left! right! our pace is fine! Shoul - ders straight and held in place, Our

p *cresc. molto*

ff TUTTI

cheeks well out, — fill'd with pride, Tight - ly now our arms we brace,

ff

Hang-ing straight on ei-ther side. March-ing a - long, here we are!

Ta ra ta ta ra ta ta ra ta ta ta ta ra ta ta.

Moderato

TENOR

Allegretto moderato (♩ = 104)

Sounds the noon-day bell;

now our work is o - ver, Here we pa-tient wait, till the girls ap-pear.

If you'll come to us, each shall find a lov - er, Mur-muring ten-der

words in your dain - ty ear, — Mur-m'ring ten-der words in your

f *sfz* *dim.*

dain - ty ear, — Mur-m'ring ten-der words, Mur-m'ring ten-der words!

Più lento *p* *sempre più lento* *pp* *p* *pp*

Andantino (♩ = 60)

pp

SOPRANO

ALTO

Fol - low with your dream-y eyes smoke a -

Fol - low with your dream-y eyes

pp *p*

poco cresc. 7

scend-ing, smoke a - scend-ing, To the blue skies In a
smoke a - scend-ing, smoke a - scend-ing, To the blue skies In a

dim. *p*
per - fumed cloud 'tis blend - ing; As it floats a
dim. *p*
per - fumed cloud 'tis blend - ing; As it floats

fra-grant spell O'er us steal-ing, o'er us steal-ing, Makes all seem
a fra-grant spell O'er us steal-ing, o'er us steal-ing,

poco cresc. *dim.*
well, To our sens - es joy re - veal - ing!
poco cresc. *dim.*
makes all seem well, To our sens - es joy re - veal - ing!

*pp e molto staccato**pp*

What are the sighs, what are the vows lovers make,

What are the oaths lov-ers so

mf On-ly smoke!*pp*

read - ly take!

pp

Ten-der-est words soft-ly said,

mf On-ly smoke!*mf* On-ly smoke!*pp*

Bit-ter-est tears free-ly shed? They're on - ly smoke, on - ly smoke

*sf**sf**mf* On-ly smoke, Yes, on - ly smoke, on - ly smoke.*sf dim.* Red.

* Red.

*

p

Fol - low with your dream-y eyes The

p

Fol - low with your dream-y eyes, Fol - low with your dream - y

pp

smoke now a-scend - ing, *cresc.* Smoke a-scend - ing!
 eyes, *cresc.* Smoke a - scend - ing! Smoke a -
Red. * *Red.* *
 Fol - low with your dream-y eyes smoke that a-scends to the
 scend-ing! Ah! with your dream-y eyes smoke that a-scends to the
f mosso *dim.*
 sky in a light per-fumed cloud! *p* Smoke a -
 sky in a light per-fumed cloud! *p* Smoke a -
p *dim.*
 scend - ing To the sky! *pp* *smorzando*
 scend - ing To the sky! *pp*
pp *dim.* *ppp* *smorzando*
Red.

pppp

Allegro moderato (♩ = 92)

ff

Allegretto, quasi Andantino (♩ = 72) SOPRANO *p*

ALTO

Love is

pp

like a wild bird re - bell - ing, As hard to lure, as - hard to tame; Tho' you
vails, nei - ther threat or plead - ing; The one speaks well, the - oth - er sighs; 'Tis the

call him with voice com - pell - ing He'll still re - fuse to - hear your claim. Naught a -
oth - er whose charm I'm heed - ing, His heart ap - peals and mine re -

*leggiero**p*

plies. Love is like a wild bird re - bell-ing, As hard to lure, as hard to

TENOR *p*

* tame, Tho' you call him with voice com - pell-ing He'll still re - fuse to hear your

claim! For love is like the gip - sy crew, Of law he nev - er has a tho't or

BASS *For*

love

is

a

care, You love me not yet I may love you; And if I love you, then be -

gip - sy, is -

a

gip -

f *p* *rit.*

ware! Be-ware, be - ware! You love me not, you love me not, and yet I love you,

f *p* *rit.*

sy. 8

a tempo *p* *cresc.* *poco rit.* *f*

love you! But if I love you, if I love you, be-ware, be -

a tempo *f* *f*

Be-ware, be - ware! Be -

a tempo 8 *p* *colla voce*

f *a tempo*

ware!

f *a tempo* 8

ware!

ff *f* *Allegro moderato* (♩ = 100)

rit.

The

mf *dim.* *p*

cas - ta - nets and zith - ers - ring, And set the puls - es wild - ly

pp

beat - ing, Till in the dance so gay and fleet - ing, The

zin - ga - rel - las light - ly spring. The

dim.

tam - bour - ine beats loud and plain, And big gui - tars now add their

p

Tam - bour - ines beat loud and plain, Big gui - tars

pp

strum - - ming, 'Neath a-gile fin-gers twang-ing, drum-ming, Both in the—
 now add their strum-ming, A - gile fin-gers drum-ming,

molto rit. song, — and gay re - frain, — Both in the song — and — gay re - frain! —
a tempo

p Tra la la la, — Tra la la la, — Tra la la
p

la, — Tra la la la la la la, — Tra la la
 la, — Tra la la la, — Tra la la
f

la, ————— Tra la la la, ————— Tra la la

la, tra la la, Tra la la la, tra la la, Tra la la

la, ————— tra la la la la la la! ———

la, tra la la, Tra la la la! ———

Allegro moderato (♩ = 108)

rit. *ff*

f Heres to you! I drink heart-y greet - - ing, Se-ñors, se - ñors, — it sure-ly

p

is but right — With us To - re - ros, as broth-ers meet-ing;

ff

ff

For we both — know the joy that comes in — a fight! —

pp

f

f Fes - tal crowds are now the Cir - cus fill - - ing, 'Tis crowd-ed full — from

p

ff roof to floor: — To the ex-cite-ment each one is thrill-ing,

f

sempre ff *rit.* *3* *3* *3*

They soon be - gin - to ap - plaud, to mur-mur and roar! —

f colla voci

mf a tempo

Loud the clam - - or, the con-stant bawl - - ing, — They scarce - ly can from

p a tempo

f fren - zy hold! — For — now — draws near the

f p

col 8va

fight ap-pal - - - ing! 'Tis the hour made for he - roes

f p

col 8va

bold. Come on! make read - y! Come

cresc.

on! come on! Ah!

molto *dim.*

First system of music featuring piano accompaniment and vocal entries. The piano part includes triplets and an eighth-note figure. The vocal part begins with a melodic line in the soprano voice.

f unis.

To - re' - a - dor, on guard now! To - re' - a - dor! To - re' - a - dor!

Second system of music. It features a vocal duet for Soprano (S.) and Alto (A.) voices, with piano accompaniment. The piano part consists of chords and eighth-note patterns.

And think that when in danger thou shalt be — Dark eyes gaze and a - dore,

Third system of music. It features a vocal solo in the soprano voice with piano accompaniment. The piano part continues with chords and eighth-note patterns.

dim. *p*

While true love waits for thee! To - re' - a - dor, — Love waits, love waits for thee!

Fourth system of music. It features a vocal duet for Soprano (S.) and Alto (A.) voices, with piano accompaniment. The piano part includes triplets and chords.

Allegretto (♩=104)

f p *rit.*

Fifth system of music. It features a piano solo with a vocal entry in the soprano voice. The piano part includes triplets and a melodic line. The tempo is marked *Allegretto* (♩=104) and the dynamics are *f p* and *rit.*

SOPRANO

p

La ——— la — la — la — la — la — la — la — la — la —

p

The musical score for "The Rose Tree" is presented in three systems. The first system includes the vocal melody (Soprano and Alto parts) and the piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked "Moderato". The key signature has one sharp (F#). The first system ends with a repeat sign and a first ending bracket. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final cadence. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The lyrics "The Rose Tree" are written below the vocal parts.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line with a treble clef and a piano (*p*) dynamic marking. The vocal melody is written in a single staff, with lyrics '1a' and 'La' placed below the notes. The second system continues the vocal line, with lyrics '1a' and 'La' placed below the notes. The third system shows the vocal line continuing, with lyrics '1a' and 'La' placed below the notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a mezzo-piano (*mp*) dynamic marking. The piano part includes chords and single notes, with the instruction '(Trumpets.)' written above the bass staff. The score is set in 2/4 time, as indicated by the '2' in a box at the beginning of the first system.

1. *la* _____ *la* _____

2. *la* _____ *la* _____

f *p*

Allegro moderato (♩. = 104)

f

O fol - low us o - ver the val - ley, Come with us

f *unis.*

Fol - low us, friend, o - ver the val - ley,

sf *f*

now in - to the moun - - tains, Up there_ you soon will a -

Fol - low us now in - to the moun-tains, You will a - gree,

gree, You will a - gree, Hap - py are we_ when free,

You will a - gree, Hap - py are we, up there, So free,

p 'Neath the blue sky un - fet - ter'd dwell-ing, All_ the world,_ for our home,

p 'Neath the blue sky_ un - fet - ter'd dwell - ing,

mf and for law_ our_ fan - cy free! Ours the

mf *cresc.* *sf*

ben marcato *ff*

joy, the boon past all tell - - ing, Sweet lib - er - ty!

ben marcato *f* *ff*

Sweet lib - - er - ty!

dim. *mf*

Allegretto con moto (♩=112) SOPRANO and ALTO

p *p*

Now pret - ty cards, that lie be -

fore us, The fu - ture tell, what fate is hang - ing

SOPRANO

o'er us, Now tell us who will slight our love! Now tell us who will

A.

S. slight our love! And tell us who will faith-ful prove! And tell us who will

A.

8

faith-ful prove! Re - ply, re - ply! Re - ply, re - ply! Now

f p

Now

f p

tell us who will slight our love, And tell us who will faith - ful

p

prove!

p mf

First system of piano accompaniment. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. The music is in 2/4 time with a key signature of one sharp (F#).

Second system of piano accompaniment. Treble staff has a trill marking. The music continues in the same key and time signature.

Third system of piano accompaniment. Treble staff has a forte (*f*) dynamic marking. The vocal melody enters in the treble staff. The lyrics are: "Here they are! The brave troop ad-van-ces, The qua-dril-la of To-re-ros!"

Fourth system of piano accompaniment. Treble staff has a forte (*f*) dynamic marking. The vocal melody continues. The lyrics are: "How the sun-beams play on their lan-ces! On high, on high, on high, on

Fifth system of piano accompaniment. Treble staff has a trill marking. The music continues in the same key and time signature.

Sixth system of piano accompaniment. Treble staff has a forte (*f*) dynamic marking. The vocal melody continues. The lyrics are: "high bon-nets and som-bre-ros! Here they are! the brave troop ad-van-ces!"

Seventh system of piano accompaniment. Treble staff has a trill marking. The music continues in the same key and time signature.

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